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TAKE IT OR LEAVE IT

Do we need a callers association?

Yes, we do. It should include the teachers of physical education in schools and colleges as well as professional callers. The hope of good square dancing is in the hands of these people and it is little short of criminal that they do not have a clearing house to exchange ideas and viewpoints, and get help and advice in solving problems of

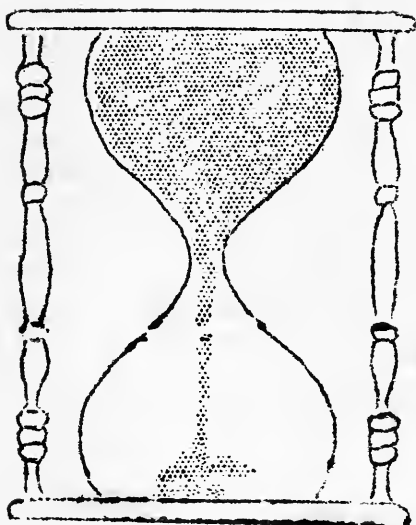
square dance conduct and etiquette.

Conciencious leaders are appalled at the trend square dancing has taken this summer. Such leaders are fearlessly doing their best to conduct their parties with some semblance of order and good dancing. Unless they know that others are doing likewise they are soon going to become discouraged and quit the business entirely. Which is exactly what the hoodlums want to happen, so that they may continue their rough-house dancing undisturbed by a caller who objects to anyone being bounced off the ceiling, or seriously injured by bull by the tail swings or other selfish goon-like prancing. Think it over callers, and leaders.

You square dancers think it over, too. Especially the ladies. Do you like having your dresses torn and being kicked in the shins at public dances? Do you like being thrown around like a bag of meal? Which do you prefer. Being treated like ladies or like blowsy harridans? Think it over square dancers. You can help a lot.

Ralph Page

BY THE HOUR GLASS



There are still many people who believe that the United States has no folk dances of its own. To them, "Hull's Victory" is a doggerel version of "The Scottish Reform", and "Dip and Dive Six" will forever be a bastard form of "The Waves of Tory." Yet these two figures are as truly native folk dances as England's

"Newcastle" or Sweden's "Hambo". The same is true of Vermont's "Doodar" and "Honest John".

Here in the Monadnock Region of New Hampshire contra dances are favored over quadrilles. They are more intricate than routine squares, and furnish a welcome relief to the dull, monotonous "first couple right and circle four" motif of the uninspired caller. The real fundamental reason for their being more favored lies in our racial heritage. We are largely of Scotch, Irish, English, or French-Canadian stock. The first three races, especially, have hundreds of contra dance forms. The Irish and Scotch added a lot of complicated footwork, and the French-Canadian contributed plenty of energetic swinging. We like dances that have a lot of balance steps, going down the outside, etc. Everybody does his best dance steps then. You see, every true Yankee has his own balance step all his own. We frown upon teaching a set way of balancing. We still are rugged individualists, and tell everyone to be original and think up his own balance steps; make them suit his own personality. There is nothing especially wrong with the so-called New England stamp balance, except that it is

greatly overworked by the newer dancers. Too many of them think that it is the only way to balance. The first time I ever saw it done was about twelve years ago in Nelson N.H. town hall, by a group of dancers from the English Country Dance Society. It is probably a development of the "set" figure in English dances. It is a swell balance. Extremely effective at times. But there are other ways of balancing and we ought not to discard them too nonchalantly.

I maintain that American folk dances are America at her best. Like our civilization, we have taken what we have liked from our immigrant neighbors, added something of our own, and there you have American folk dances; a mixture of the best of a dozen countries stirred up together. It seems to me that that is the highest light of all the high highlights concerning our dances: the ability and ingenuity to mix dances together and get something better than the original.

The tempo has speeded up, too; maybe to keep pace with our mode of living. Swinging your partner nowadays means just what the term implies-- a real honest to goodness breathtaking swing. Not an easy walk around. Running or skipping steps are definitely taboo. They are reserved for beginners and "furriners".

We can tell as soon as we see a person dance whether or not he grew up with them or has but recently acquired them. The "natives" walk thru their steps with a minimum of effort and a dead pan expression on their faces, while those who have but lately learned them hurry too much and are apt to romp through them. Then too, it takes about ten square feet for a greenhorn to swing, while an experienced dancer turns on a dime.

Of late the press is filled with stories about the return of the square dance. In our small country towns they have never gone away. We have always danced them and many of us cannot remember when we learned them.

We have more patience and sympathy with a beginner's troubles now than the past generation did with us. We learned the hard way; through ridicule, pushes and kicks. It's a wonder we ever bothered to learn. I'll never forget the kick in the pants I got when I was floundering with the intricacies of "three quarters round" in Money Musk. My teeth rattle just to remember it. But I learned right then and there where to go, and have never forgotten it. So it was effective and maybe we are too lenient now. There are times when a well placed number ten shoe would do a world of good.

Another highlight is the eagerness that young people have to do the squares and contras. Ten years ago, dance crowds were made up mostly of middle-aged and older people. The reverse is true today; nine-tenths of our crowds are of high school or college age. They are doing them because they find them fun and interesting to do, and not because it is the fad of the hour. Only ball room dances die. Dances of the people live as long as their civilization.

It is not an American's habit as yet to blindly accept anything as static. Our dances least of all, for we are not yet tradition bound. The Bible of American folk dances has yet to be written. It is at least a century distant, and therein lies their charm. I learned to do Chorus Jig one way. In Walpole, a matter of but twenty miles it is danced a bit differently, and over in Concord, still another way. Basically it is the same dance, but one or two changes differ. The same holds true with Hull's Victory, Lady Walpole's Reel, and many others. Sometime maybe, they will be danced the same all over the country, but you and I will never live to see it, nor our children nor our children's children.

Another interesting development is the simplifying of the various steps. This has been more or less forced upon us by the faster play-

-ing of the tunes, which more often than not, are 4/4 time, and by no stretch of the imagination can that rhythm "pick up your feet" the way 6/8 or 2/4 will do. It is fact though, that few of my generation would recognize a "pigeon's wing" step if they saw it, to say nothing of doing it themselves. I cherish the hope that the present generation of square dancers will soon demand to be shown this step, both single and double varieties. Also the "cooper" step, High Billy Martin, and countless others. But the time is getting short and I'll wager that there are not a hundred people in the whole country that know how to do them. Perhaps, if the orchestra leaders would slow down the tempo, the kids might develop balance steps of their own. It is an interesting thought.

In Mother's day, no gathering was deemed complete with a few dances. The furniture was moved out and the fiddler climbed into the sink or leaned into a corner, or some other out of the way place. A return of these kitchen junket days is now here. I've even square danced at a bathing beach, waist deep in water.

Probably we'll never see a return of the itinerant fiddlers and ballad singers. These folks traveled all through New England years ago. In this way were new tunes and dances spread. The same holds true of traveling dancing masters. My grandfather was one of these. His store of songs of his period is said to have been immense and his fiddle tunes and dance steps practically inexhaustible. Most of his songs died with him. He never thought them important enough to write down. I have a dozen or so of his jigs and reels. He never claimed they were original with him; he heard them somewhere or other and wrote them down. I have but two of his dances: Eliza and Lady Bartlett's Whim. Neither are danced today.

Years ago the prompter never called through a contra dance. Only three or four times to get

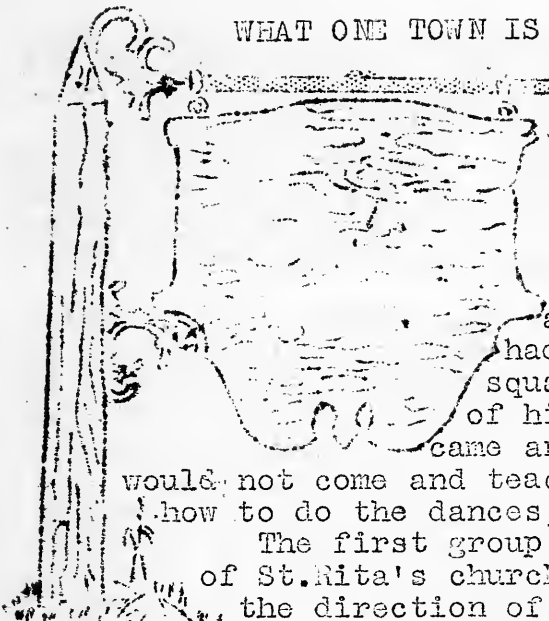
them started. He then rejoined the orchestra, usually on violin or bass viol. Nowadays we call all the time. The old-timers could stay with the music, the kids can't; someone has to tell them when to do each change. Prompting is a lot different now than it used to be. To get any jobs now, one must be a so-called singing caller. In other words, give the calls more or less in rhyme. This is fairly easy in quadrilles, but much more difficult in contras.

Radio is playing an important part in square dance popularity. It is possible to hear old-time dance tunes being broadcast every day. I will not mention the quality of most of these outfits. Few people know the difference between good and bad music, so every hill-billy band is grist for the mill. As long as the music is loud and fast the ordinary dancer feels that it is adequate.

Now, lest this article be misinterpreted, let me state now, that I know there is more and better square dancing being done in this country at the present time than ever before in its history. Naturally all this enthusiasm is accompanied by "growing pains", and there is a lot of bad things being done in the name of square dancing. Truly is this the "year of the locusts" as far as square dancing is concerned. This summer I have seen and stopped more wild and wierd square dancing than ever before. Most of it was being done by young people and I'm ashamed to say by young people from southern New England and New Jersey. Somebody down that way is a menace to square dancing in introducing such monstrosities as that damnable "bull by the tail" swing. If you want to dance, then dance; if you wish to wrestle, then wrestle, but why try to mix the two together? You are prostituting a fine and beautiful art if you do. I have faith in young America that they will not allow this to happen. (R.P.)

WHAT ONE TOWN IS DOING

Hamden, Conn.
by
Deke Fowler



It all began when a young priest, who had heard me call a square dance at one of his church times, came and asked me if I would not come and teach his 'teen agers how to do the dances, and I said I would.

The first group was the CYO group of St. Rita's church in Hamden, under the direction of Father Miller, who even gets in and helps out with the dances himself. This branched out to other CYO groups, when Father Miller invited others to join with us. This brought in two more of these CYO groups to teach.

The supervisor of recreation for the Hamden schools became interested and brought a few of the PTA leaders in the town with him, to see what we were doing, and they became interested when they found out that Square Dances could be beautiful and fun instead of a rough-house that they had heard it was, and so they wanted to know if I would try it in the public schools and I started.

I did not expect to receive the response to it as I did with the CYO groups, but was overwhelmed when they showed a world of enthusiasm, and was I happy, for I've hoped for this a long time.

As for what I have been teaching them: the past year I taught them fundamentals and basic things you do in a square dance, such as do si

do, allemande left, etc. After I got them so they could do these quite well, I started them off on some of the simpler dances, and when school closed was still in these easier dances, as I have tried, as I went along, to get the children to put more beauty and grace into the dances, and figured by not advancing them too fast in the actual dances I would be able to get this beauty from them.

I had the hardest time getting them to swing so it looked like a swing and still have trouble with some of them, especially the boys, but it is coming, and with the help of some very good girls we will have some children who will swing like they were dancing instead of wrestling.

I have also taught them two or three contra dances, as I would like to see them revived in Conn. and I think this is the only way we will bring them back, as your regular dance crowds are not interested in them. The children love "The Firemans Dance" and "Hull's Victory" in the contras, and "Butterfly Whirl" and "Devil's Dream" in the squares, and I am doing these two squares at the Conn. Square Dance Festival, as one hundred of my pupils are registered to dance at the festival, which makes me very happy.

The boys seem to like the dances as well as the girls, and the enthusiasm is about evenly divided, and the kids certainly do love it, as it is hard to get them to go home when 10:30 comes as they seem always to want more, and when they get on the floor they put all they have in it, and it really keeps me busy as they don't want to sit down and rest after about fifteen or twenty minutes on the floor.

The ages of the children are between 12 and 16 years of age. This would be from about the fifth grade to the ninth, in school, and I have found it a grand age to teach. Next year we are going to try some of the younger children in the lower grades early in the evening, and if

they take to it and do well, have regular classes for them.

I believe if we could get some of the callers in Conn. interested in teaching children around the state we would get some grand dancers for the future, but too many of them are thinking of the dollar at the present and the devil with the future. Also they can't see the extra work it takes to teach children, when now all they have to do is stand on a stage and call dances and not worry whether the dancers are doing the dance right or not.

So you see it was really due to Father Miller of St. Rita's Church that the Hamden school children took up square dancing. To him should go all the credit, for it was through him and his CYO group that the activity got started here.

COUNTRY DANCE - by Ruth B. Field

The fiddler is tuning up-hi de ho
 Choose your partners all, and away you go
 As the lively country dance starts out full swing,
 While they smile and stamp, the prompter will sing
 Swing your partners all, now do si do
 Grand right 'n left, come, don't be slow!
 Step lively girls, boys now's your chance
 Squeeze her just a bit and on with the dance!
 Down in the Town Hall you will feel
 The thrill of the old time Virginia Reel,
 The Portland Fancy and Morning Star,
 Pop Goes the Weasel-stay where you are
 There are more to come-in the summer dusk
 You can dance The Devil's Dream and Money Musk;
 Whirl through the Half Moon-hear the silver fife
 Swing to the rhythm of old Jack's Life.
 Hull's Victory brings the color to your cheek,
 Sicilian Circle, French Four leave you weak;
 Promenade, about a mile, swing your miss-
 Everybody light and gay-steal a kiss-
 When the music starts again don't miss the chance
 To join in the frolic of the Country Dance.

SQUARE DANCE

WAIT FOR THE WAGON

A singing call

Repeat first eight measures of music. Do NOT repeat the second eight measures. This is a 24 measure call.



The Music



Introduction

Honor to your partner, the one you love the best
Honor to your corner, the girl who's from the west.

Swing your partners one and all, the handsomest girl in the hall.

Promenade with your partner, keep a smile upon your face,

While you wait for the wagon, walk around to place.

The Dance:

The head two step inside the ring (1st couple)
 Balance there and swing.
 The lady steps out to the right
 The gent goes to the left.
 Go between the two side couples,
 Join hands and forward six,
 Six fall back on the same old track,
 And the head two in again.
 They balance in the middle,
 Then swing around once more,
 Swing her if you love
 Up off the old pine floor.
 Then balance to the opposite two,
 Be careful what you do,
 You right and left right over
 And you right and left right home.
 When you're in your places,
 You balance all and swing,
 Take the ladies with you, and promenade the ring.
 Promenade with your partners, never more to roam,
 While you wait for the wagon
 You can promenade her home.
 The next two step inside the ring (2nd couple)
 Balance there and swing,
 The lady steps out to the right,
 The gent goes to the left,
 Go between the two head couples,
 Join hands and forward six,
 Six fall back on the same old track,
 Second couple in again.
 They balance in the center,
 And swing around once more,
 If you should step upon his toes
 I know you'll hear him roar.
 Then balance to your opposite two
 Be careful what you do,
 You right and left right over
 And you right and left right home.
 Now you're in you're in your places,
 You balance all and swing,
 Take the ladies with you
 As you promenade the ring.

Promenade with your partner
 She's a sweet and blushing maid,
 I guess if you don't marry her
 She'll die an old maid.

(other two couples do same changes in turn
 The third couple going between the two side
 couples, and the fourth couple going between the
 head two couples. Use any ending you wish.)

COUNTRY DANCE

Timber Salvage Reel

The Music--Reel a Pitou



Regular contra dance formation

1st, 2nd, 3rd, & alternate couples cross over and:

Do si do the one below

Do si do your partner (active couples only)

Balance partners, swing partners (active couples)

Down the center with partner and back

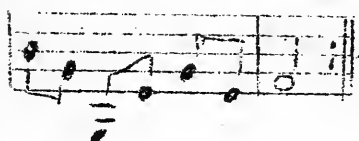
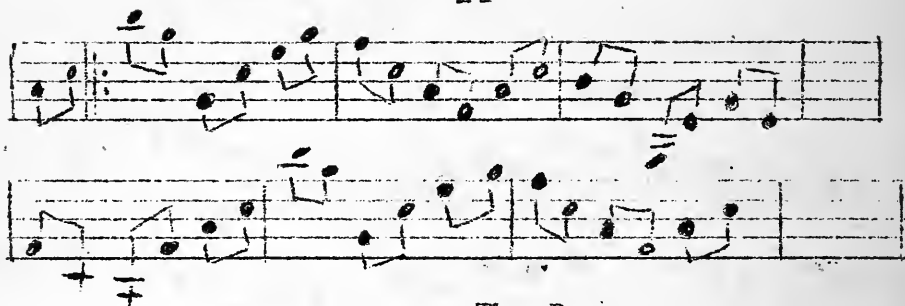
Cast off. Right hand star with opposite couple

Left hand star back to place.

(continue as long as desired, or until
 all have returned to original place.)

Folk Dance
Bavarian Ländler
The music





The Dance

Formation: For as many couples as want to dance
Steps: Heavy peasant waltz step, moderate tempo. Accent first beat.

First figure (right hand).

Meas. 1-8: Right hands are joined, about head high, elbows bent at right angles. Free hands are on hips. In this position couples waltz around in place swaying body slightly side to side.

Second figure (Waltz) Meas. 1-8 repeated

Couples waltz around room, ordinary waltz position using same heavily accented first beat.

Third figure (Cross hand)

Meas. 9-16: Partners join right hands over left. right with right, left with left. In this position turn in place (left) eight waltz steps. Lean away from partner as much as possible.

Figure four (Woman turns)

Meas. 9-16 repeated. Man holds right hand high as his partner holds one finger of his uplifted hand with her own right hand. She turns clockwise under his hand as the couple waltzes around the room counter-clockwise. Man follows as the woman turns, moving forward. She should stay directly in front of partner. Eight waltz steps.

Fifth figure (Back hand hold)

Meas. 17-24: Partners hook right elbows. Each places left hand behind own back. Partners thus hold left hand of partner with right, right hand with left. Waltz in place eight steps, clockwise.

Sixth figure (Woman kneels)

Meas.17-24 repeated: Woman kneels on right knee holding partner's right hand with her own right. Man waltzes clockwise around her, eight waltz steps.

Seventh figure (neck waist hold)

Meas.25-32: Man placed both hands at partner's waist. She clasps both her hands on nape of her neck. In this position couples waltz clockwise around the room, eight waltz steps.

Eighth figure (Man kneels)

Meas.25-32 repeated. Man kneels on right knee. holding partner's right hand with his own right. Woman waltzes clockwise around kneeling partner eight waltz steps.

Ninth figure (Window)

Meas.33-40: Partners face each other, join both hands, right with right over left with left (this is important) Actually partners only grasp the finger tips of each other. Raise both hands high the woman turns to right once under uplifted hands and then again, twice in all. Hands will be all snarled up overhead at end of second turn. Don't worry about it, hang on, and simply lower the joined left hands into crook of right elbow which is held at right angle. In this way you form a window. You look at your partner through this window, flirting a bit, as you waltz in place turning clockwise. Remember, the woman only turns under uplifted hands. Man stands still. The figure seems more complicated than it really is.

Tenth figure (Unwind and turn)

Meas.33-40 repeated: Still holding hands, woman turns twice around to left underneath joined hands. She then releases joined left hands, keeps hold of partner's right with her right. Couples waltz forward in this position, woman turning and man following, as in fourth figure. Keep free hands on hips.

Eleventh figure (Chase)

Meas.41-48. Woman waltzes forward alone, both

hands on her hips. She looks back at her partner first over one shoulder then the other. Man follows with both hands extended forward. eight waltz steps.

Twelfth figure (Waltz)

Meas. 41-48 repeated: Partners waltz around the room in ordinary waltz position eight steps. It is customary for the man to lift his partner high in the air on the last note of the music. A little cooperation on his partner's part will make this a lot easier, will please him tremendously, and any spectators will think him a powerful man which will certainly not hurt his feelings.

The Landler is one of the favorite dances of the editor of Northern Junket and to help you to acquire proper style here are a few hints: In the first figure there will be a tendency for the couples to pull apart. Fight this tendency; keep forearms together.

In the fourth and tenth figures be sure that the girl is DIRECTLY IN FRONT of the man. Do NOT do this figure side by side. Don't try to whirl the ladies violently around as though you were cranking up a model T Ford. Let her turn on her own power. She'll get dizzy enough without you aiding and abetting the process. In the sixth and eighth figures, flirt with each other and occasionally exchange a wink with any other nearby couple.

The window is formed for the purpose of flirting with your partner. For the love of Mike do so.

In the eleventh figure the woman leads the man on. He is supposed to follow with arms held out toward her, but it doesn't hurt occasionally to be on the "hard to get" side.

Sometimes you may want to vary the waltz step with three heavy stamps. Why not? The Bavarians do once in a while. And throughout the whole dance yodel any time you wish to do so.

FOLK¹⁷ SONG

J'ai fait une maitresse--I've Found a Maiden
Here is one of the most haunting French-Canadian folk songs we've ever heard. The peculiar cadence which characterize this song bring into striking relief the indomitable persistence of the lover determined not to be out-witted by the endless evasions of his sweetheart. Sing it over a few times and see how difficult it is to forget.

Fairly fast



found a maiden fair not long ago



A little faster I found a maiden fair not long ago



I'll go to see her Sunday Sunday I'll depart



And ask her to be mine, yes, my own sweetheart

If Sunday you shall come, I'll not be there (rep)
I'll make myself a gentle doe, a doe on sloping
So little comfort you shall have, lea
yes you shall have from me.

If you become a doe on sloping lea (repeat)
I'll turn into a hunter, and on mount above,
I'll hunt the little doe I claim
Yes, my own lady love.

If you a hunter be, and you me chase (repeat)
 A carp in glist'ning brooklet, I'll turn to be,
 So little comfort you shall have
 Yes, you shall have of me.

If you would turn a carp, in glist'ning pool (rep)
 I then will be a fisherman, to catch the carp,
 I'll quickly angle for the carp
 Yes, my own sweetheart.

If you would be an angler, to fish for me (repeat)
 In my little bed of white, sickly shall I be,
 So little comfort you shall have,
 Yes, you shall have of me.

If you are ill, my dear, in bed of white (repeat)
 Then I will be a doctor, and nursing start,
 I'll cure you, little dear,
 Yes, my own sweetheart.

Would you a doctor be, and me cure (repeat)
 A nun in cloistered convent, I then shall be,
 So little comfort you shall have,
 Yes, you shall have of me.

If you become a nun, in convent walls (repeat)
 I then a preacher shall become, and preach the
 The heart away from you forever,
 Yes, my own sweetheart.

If you should preacher be, to preach to me (rep)
 Then shall I be the sun on high, from you be free
 So little comfort you shall have,
 Yes you shall have of me.

If you become the sun, high in the sky (repeat)
 I'll be a cloud to shade you, shade you quite
 I'll hide you, oh, my darling mine, apart,
 Yes, my own sweetheart.

If you become a cloud concealing me (repeat)
 I'll be St Peter at the port of Heaven's pearly
 And I shall let no others in, except my gate,
 friends who wait

FRENCH CANADIAN FOLKLORE

The folklore of French Canada is too vast and varied to lend itself to summary treatment. Its hoard, whether amassed and centralized or still awaiting the reaper, is so replete with cultural traits, traditional narratives and verse tunes galore, that it cannot be rendered by mere statistics and chapter heads.

It is not enough to say that over 9,000 folk songs, and over 5,000 melodies, have been recorded to date, either by tape or wire recorder or in manuscript. These tunes belong to every conceivable type of oral literature--chronicles, miracles, "complaintes" or come-all-ye's, love lyrics of all sorts, lullabies and carols. The majority of them originated in France, 200 or 300 years ago. A minority was made up "on this side", about one in twenty on the St. Lawrence, and one in fifteen or so in Acadia.

Folk tales and legends abound everywhere and now surpass the present day resources of the motherland. Traditional crafts and folk arts have thrived to a surprising degree. Folk knowledge, wisdom, rhymes, sayings, are almost endless.

Within Canada, the French field is split into three areas: the St. Lawrence Valley, Acadia (mostly in the Maritime Provinces), and the Northwest where the Metis population of the Prairies live.

The repertory of songs embraces those brought over from the northern and western provinces of France, by early colonists during the latter part of the 17th century. Some of these songs go back centuries. The song of "Dame Lombard" traces to the eighth century; the folk canticle "Saint Alexis" goes back to the fourth century; the "La Guignolec" has its origin in the Druidic chant or cry "Au gui l'an neuf".

About two thousand work songs have been recorded. At all times such lilting songs have been needed by the people to ease their toil.

and daily activities. The Canadians excelled in this type of folk song. Voyageur and canoe songs etc. Once the Voyageurs made the northern forests ring with their songs. French Canadian folk songs have a lilt decidedly all their own. They are free, varied, often syncopated or off the beat. There are many examples of songs and dances having nine, ten, or even twelve measures of music to each phrase, instead of the commoner eight. At times their tunes are so lively that it is said they arouse the dead from their sleep.

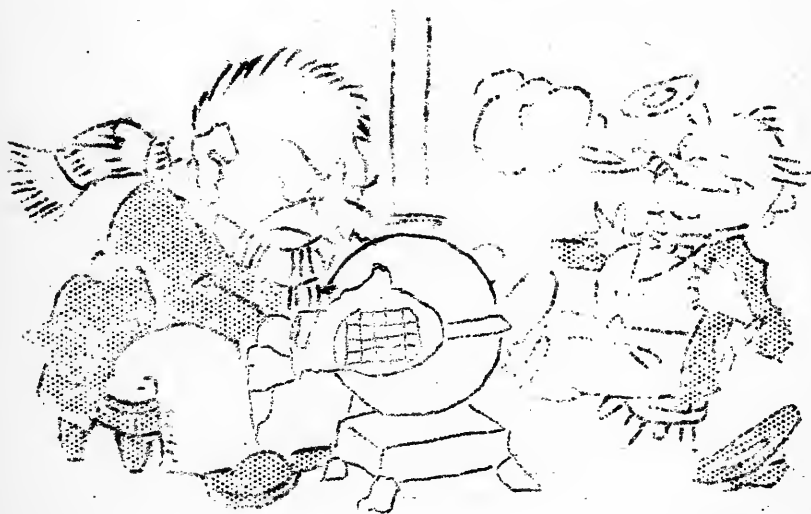
Folk tales and legends abound in a field of great diversity. Their literature is endless. Regular folk-tale tellers used to travel from village to village, along the St. Lawrence valley, just as singers and entertainers did. The villagers would flock around them at night and have them tell tales, as is still done in rural districts or in lumber camps. A predecessor of Paul Bunyan is the French Canadian Ti-Jean. Tales of the supernatural are extremely popular even today, and many a young lad has been frightened half out of his wits listening to some oldster tell of the "loup garou" or "chaise galerie".

An expansive program in folklore training and research is now being introduced at the French Universities in the Province of Quebec. In addition to the regular courses given during the academic year, a program of folklore and anthropological lectures, recitals, and excursions was carried out last summer. One of two scores of students from Canada, the United States and Mexico, availed themselves of this opportunity to become acquainted with the lore and folk arts of the neighboring districts along the St. Lawrence.

Among the favorite subjects on the university programs were: ancient beliefs, sayings, customs mourning, the habit of coining names in what is called "blason populaire"; and the study of folk arts, particularly in wood carving, as obser-

ved in churches. The best showing at the examinations consisted in folk songs, tales, first hand observations recorded by the students, who were advised to practice what they were taught.

The advantages of this living with folklore is that it leads to a deep penetration of the country, to the appreciation of the traditional patterns of life among the "habitants", and to the meaning of "ancient" arts that once were not a luxury, but an essential part of existence.



NEW HAMPSHIRE FOLK TALE

This is a true story. The largest town in New Hampshire as far as area is concerned, is the northernmost town of Pittsburg, comprising over 360 square miles. The town was originally known as Indian Stream Territory, and was one of the favorite hunting grounds of the St. Francis Indians. It was unexplored till 1787, when Canada sent a party of surveyors to map it. Soon after, two members of Roger's Rangers came into the section and spent a season hunting and trap

-ping, and returned home with glowing tales of of the richness and beauty of the country.

The next summer they came back with others, staying until fall. It was not till 1796 that the Indians signed a deed conveying this part of New Hampshire to the white people. By that time, the Revolution was over, the Tories expelled from the United States into Canada, many of them in the land adjacent to Indian Stream Territory, so that both Canada and the United States claimed the land. The dispute went on for over a quarter century, and finally the inhabitants of the township took matters into their own hands and set up an independent state known as "The United Inhabitants of the Indian Stream Territory". This was probably the smallest and most democratic independent state ever formed. A small school house was large enough to allow all the inhabitants to assemble. It had a supreme council of five members elected annually, by all the voters, and a judiciary composed of Justices of the Peace also elected by the people.

This little republic existed independent and free for about five years, when the settlers divided among themselves, some desiring union with Canada, and some with New Hampshire. The Canadians moved first by sending an armed force to arrest a deputy sheriff, but settlers in towns bordering on the "Republic" rose up, and arming themselves, overtook the Canadians a mile beyond the international boundary and, after a sharp battle, rescued the deputy. This one battle settled matters, for in 1840 Indian Stream Territory became a part of New Hampshire and has been called Pittsburg ever since. In 1842 it was definitely awarded to New Hampshire by the Ashburton Treaty between the United States and Great Britain.

During all the squabbles that went on between the Canadian and American elements of the tiny state, the Yankees had occasion one day to jail

one of their Tory neighbors. However, there was no jail in the Republic and the folks were a bit of a dilemma what to do about it. One resourceful settler solved the problem by telling them to overturn a huge potash kettle, used to boil down potash salts, and place the prisoner under it, with one side raised a trifle to allow fresh to come in. This was done, and the prisoner was kept safely until he could be tried and sentenced. As most of these potash kettles were of enormous size and weight this episode is far from being a tall tale.

The President of the Republic, Luther Parker, used to keep a loaded musket on the counter of his general store, and his brother, Asa, kept two big pistols at hand at all times.

Many of the inhabitants of Indian Stream Republic were smugglers and did a thriving business until the ruckus was finally stopped by New Hampshire troops. President Parker left the country in great haste and moved to Wisconsin where he spent the remaining years of his life.

In this same section of New Hampshire not far from the Canadian border, there runs into the Connecticut a tributary stream known as Hall's Stream. The American army that invaded Quebec in 1776 fell upon evil days and was in deplorable condition. Many deserted, and among these deserters was a man named Hall. He managed to drag himself back to New Hampshire and lay down on the bank of this stream to drink. He was so weak that after he had lowered his head to drink he was unable to raise it again and drowned. Ever after this it was known as "Hall's Stream."

It is still a wild country and a favorite haunt of sportsmen throughout the year.



There is an important part of Folklore which is often badly neglected, and that is the culinary art. There is no reason for this, since it is intimately linked to the life of the people and often constitutes an accurate reflection of their habits, customs, and behavior.

The art of cooking varies considerably from one part of the world to another. In no country of the world is this more noticeable than in the United States. One of our best forms of cookery is that of the Pennsylvania Dutch which stems from the recipes of traditionally famous German cooks.

Their diet consists mainly of foods grown and preserved on their farms. Variety and flavor come from using the "seven sweets and seven sour". Typical Pennsylvania Dutch dishes are hearty and not highly seasoned. Smoked ham and bacon, fresh pork, veal, liver, poultry, rabbit and beef are the meats most often used. Potatoes, corn, beans, peppers and cabbage are the most commonly used vegetables.

Salads were not common with them because salad materials were not available except in the summer months. Dandelion, lettuce, endive

with hot Dutch dressing and cucumbers in sour cream dressing are most common.

Dumplings of all kinds are still favorites. Raised dumplings made with mashed or grated potatoes and yeast or quick baking powder dumplings are popular. Dumplings are cooked with prunes, rhubarb, liver, sauer-kraut and other food.

The custom of serving "seven sweets and seven sour" is seldom carried out today. Spiced red cabbage, sour red beets, spiced peppers, pickled eggs, ginger pears, apple butter are some of the favorites.

Dutch desserts are usually pies, puddings and cakes. Crumb pies in which the upper crust is made of a crumb mixture of flour, sugar and fat are common. Cheese cake, shoofly pie, raisin pie, lemon tarts, Dutch currant cake and funeral pie are only a few of the famous Pennsylvania desserts.

A present day menu for a meal from typically Pennsylvania Dutch foods might consist of pepper pot soup, chicken with potato stuffing, sour red beets, endive with hot bacon dressing, bread and butter and apple tarts.



SHOOFLY PIE

Dissolve 1 cup molasses in 1 cup water. Mix together 4 cups flour, $\frac{1}{2}$ cup butter and lard, $\frac{1}{2}$ teaspoon salt, 2 cups sugar, 1 teaspoon baking soda, $\frac{1}{2}$ teaspoon cream of tartar and form into crumbs. Pour molasses mixture into pans lined with pie crust, then spread crumbs evenly on top. Sprinkle with cinnamon and bake in moderate oven.

FOLK LORE



GRANDMOTHER'S DEPARTMENT BOOK

Grandmother didn't have an Emily Post to tell her how to eat lobster or when to wear gloves. Maybe they didn't run to lobster back in '81. They seldom ran at all; their skirts and corsets frowned upon such unladylike actions. Grandmother found all those things in books.

Her reading, while limited in scope, covered all the problems that a well brought up young lady should know. Great grandmother's was even more so. The little dog-eared leather book of 1821, smelling of mice and mold, called the English Reader, is something to make you sit up and take notice. It consists of "pieces in prose and poetry selected from the best writers, designed to assist young persons to read with propriety and effect; to improve their language and sentiments and to inculcate some of the important principles of piety and virtue." Some of it might be good for the young folks of today.

The English Reader specializes in such pertinent chapters as Creation, Charity and the Exalted Society and the Renewal of Virtuous Connexions, two sources of Future Felicity. In the chapter on Discretion with a capital D, it re-

minds its readers that there is little difference between the mind of a wise man and that of a fool. The chief distinction is that one controls his "thoughts for conversation" while the other "lets them all indifferently fly out in words." There are both kinds in the world today.

In 1869 when grandmother attended district school, she had to satisfy her urge for fiction and poesy, besides the classic William Blake and his "piping down the valleys wild", the School-day Visitor. This is a set of volumes for the detection of young minds and offering such exciting stories as "My Protegee", built on the general lines of Horatio Alger.

"Cruel Jim" is another caption depicting a lad in the last stages of lung fever who is passing on to the Happy Land but who never quite gets there. He spends his time dying on page after page. It is a merry tale. Like other magazines of more recent date, its chief source of lucrativeness lies in its advertisements. You could buy "The Phrenological Journal" or the "Science of Man" for two dollars, or could learn "Good, graceful and plain style of handwriting by mail." They could insert that into the curriculum of modern schools! You could also take exercises in grammar, algebra or geometry. You had music at your finger tips, always with a moral lesson incorporated such as a gay ditty called "Let It Alone" which begins "Beware of the Cup". That, too, might be added to the education of modern youth.

In 1881 our mothers were getting their deportment by book and at a tender age. Mothers gave it to their daughters. It saved a lot of talking. "Our Deportment" gave, in elaborate detail, how to return a bow--not the kind you wear in your hair; duties of young to old people and how to assist a lady to mount her horse, side-saddle of course. This was for the male education and ended by reminding the gentleman to always "smooth

down the skirt of her riding habit." No lady sprang lightly from the saddle, either; she waited decorously for her escort to assist her. What grandmothers must think of the young fry today who gallop about astride their steeds with dungarees rolled up to their knees and their dad's shirt flapping in the breeze.

If you had a friend who passed on suddenly you did not drop everything to make a sponge cake and some macaroni salad and rush over to dust the parlor and do the dishes. No indeed! YOU WAITED A RESPECTFUL WEEK before you called, if you were a close friend, or a month otherwise. In the meantime the family of the deceased got along as best they could, it seems. And flowers, in case you felt called upon to send them, must always be white and built like a cross for married people and a "beautiful wreath for youth".

Milady of that glorious day when all bars were up, read in her deportment book how to prevent falling hair, which entailed a recipe so horrible that if you used it, you could be sure you WOULD lose your hair! To keep grandmother's tresses from turning gray, she infused butternut hulls in water, and brushed it on. It didn't say how to keep it from coming in gray again at the roots. And if she wore that private thing called a switch and it faded, she just boiled up a piece of her calico apron and soured her false front up and down in the water.

Her kid boots she whitened with egg whites and shaken up in a bottle. And if so be it she was careless and scorched her slippers before the fire, she spread soft soap on them while still hot and washed it off when they were cold. For a case of sore eyelids, she toasted bread, soaked it in cold water and bound it on her face.

Along about '88 there was the children's friends and adults guide, the guest in the house, the "Youth's Companion" which had good moral stories for young and old; lectures on sanitation

and quarantine besides poems by such eminent writers as Hezekiah Butterworth and J.T. Trowbridge. It advertised Scott's Emulsion and Mellins Food, Bradley's Handy Surreys (with a fringe on top) ladies' goat or kid boots for two dollars and Hoyt's German perfume. We took the Companion for years and all that we are or ever hope to be, we owe to its influence, grandmother said. She gave it to us for Christmas for years, all five of us, so it was family property. Think she meant it to take over where Mother left off.

When the clock moved up to '94, there was the Delineator, with a Roman lady on the cover, admiring her classic profile in a steel mirror. It specialized in Butterick patterns and all the contemporary styles such as leg o' mutton sleeves and bustles. Hats were much more of a travesty on nature than ours are today.

Grandmother had an exciting time with her literature. It cultivated her mind. It must have kept her from the doldrums on many a rainy day, and taught her all the things her mother didn't tell her. Grandmother's virtue was like her sleeves, large and wide and covering everything from baths to babies. Reading those old books you wonder how she ever survived her literature, or what she did for literature when she really wanted to read.

 *
 * MAINE'S FALL FOLK DANCE CAMP *
 * Sept. 12---15 *
 * Sept. 15---19 *
 * Sunset Inn, Lovell, Maine, located on Lake Ke *
 * zar. Leaders: Jane Farwell, Michael and Mary. *
 * Ann Herman, Ralph Page. AND Mrs Maxwell, from *
 * West Virginia, wizard of the culinary dept. *
 * Write to Miss Hope Moody, South Paris, Me. for *
 * further information. *

BOOK REVIEW

America Square Dances: Edited by Dot Burgin. 61pp published by American Squares, Woodbury, New Jersey. \$1.50. The 70 dances described in this book are the dances published in the first volume of the magazine American Squares, Sept. 1945-Aug. 1946. Even if you have every issue you will want the dances in this handy compilation.

There were some wierd dances in that first year of American Squares and you will find them all here. There were some excellent dances, too, and you will find them here also. The dances are divided into fifteen sections: Circles; Promenades; Stars; Swing Dances; Center Star figures; Symmetrical Dances; Figures; Accumulative; Ducks and Arches; Actives Divide; Turns; New England Dances; Contra Dances; Couple dances; Circle. This is an innovation that might well be copied by other editors. There are five pages of Formation and Procedure that will prove a help to the newcomer. The dances were sent in to American Squares from all over the country, but somehow or other most of them sound like New Jersey. Don't get me wrong there are some nice dances here, and the book is a good buy. You will like "The Mill Wheel, Balance Waltz Quadrille, Balance All Eight, Sides Divide, Do Da Dey and Chain Promenade. However these excellent dances are counter-balanced by such hill billy tripe as: "Potatoes are Cheaper, The Bear Went Over the Mountain, Hey Diddle, Atchison Topeka and Santa Fe, Bell Bottom Trousers". There are them that likes 'em that way, and you will be pleased to find them under one cover. I would n't say that this book is a must, but it is a good addition to your library. Ralph Page.

One Hundred and One Singing Calls. Collected and edited by Frank L. Lyman, jr. 88pp. published by Frank L. Lyman, jr. Fort Madison, Iowa, \$2.00.

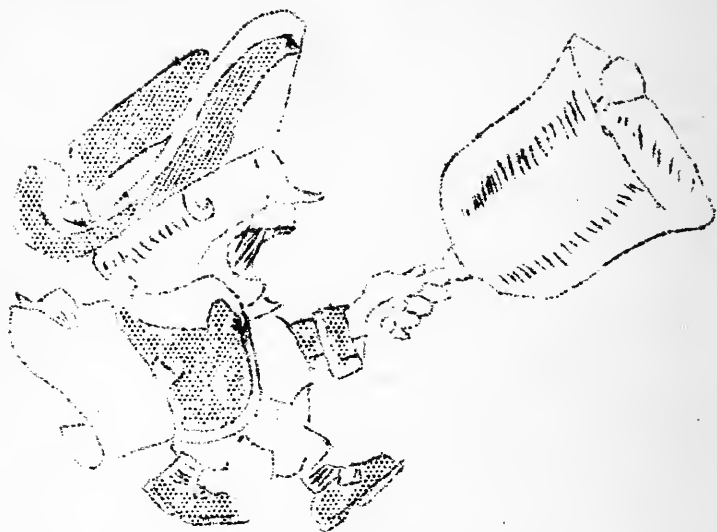
Here, under one cover are one hundred and one singing calls from many parts of the United States. Dr. Lyman has done a highly commendable job in editing the hundreds of singing calls in his collection, and offering the best of them to the general public. The book is a must for every singing caller, and to many others who are only interested in square dancing.

The book does not pretend to teach you how to dance, for most singing calls are relatively easy to do, requiring but an elementary knowledge of fundamentals. Accordingly there are no long-winded, complicated explanations. The calls explain themselves.

The book will do more than bring scores of interesting calls for a leaders' use; it will bring to the attention of square dancers the names of many excellent callers, heretofore relatively unknown. There are a dozen or so highly publicized callers in the United States. There are at least a hundred equally as good who are not known outside the circle of friends each possesses. Move over big shots, and let some of these newcomers bask in the limelight and warmth of national fame.



THE TOWN CRIER



Capitol Records have brought out a new album of Cliffie Stone on twelve inch records. If you must use records in place of live music, then you can't go wrong with these. Good medium tempo. Two tunes to a side and no calls. The tunes recorded are: Tennessee Wagoner, Back Up and Push, Leather Breeches, Turkey in the Straw, Down Yonder, Buffalo Gals, Devil's Dream, Old Joe Clark, Skip to My Lou, Cumberland Gap, and The Fox and the Hounds. Cost is \$1.05 each.

Square dances proved a big hit at the Strafford-Sullivan County 4H camp at Bear Hill Pond, N.H. The campers favorite caller was Miss Jane Mann, 12 year old Hadbury girl, who learned to dance and call from her father, Mr. Guy Mann, 4H club agent.

A feature of the Warner, N.H. church fair was a square dance party arranged for the teen-agers and attended also by adult enthusiasts. Special busses transported the group to Pleasant Lake for an evening of square dancing.
Sept. 5, 7, & 9--Gloucester County Fair Grounds,

Paulsboro, N.J. Panky's Tune Twisters. Deke Fowler, New Haven, Conn. guest caller on the 5th. Chris Sanderson and his Pocopson Valley Boys on the 7th. Gloucester County night with Pankys Tune Twisters on the 9th.

Sept. 13, 14, & 15. Mineola Fair. Mineola, N.Y. Paul Hunt, Charley Thomas and other callers. Music by Rock Candy Mountaineers.

The June-July issue of the Music Journal contains a grand article "Folk Music Confusion", by the great colored folklorist, Edgar Clark. The current issue of the "Journal of American Folklore" carries an extremely interesting article: "Mexican Moriscos: A Study in Dance Acculturation" by Gertrude Prokosch Kurath. If you are fond of Morris Dances you cannot fail to like this well written article. Also in the same issue, Charles Seeger's article on the "Study of Folk Music" is well worth reading, as well as John W. Work's "Changing Patterns in Negro Folk Song". Membership in the American Folklore Society costs but \$4.00 per year, and all who are interested in any phase of folklore should belong. Address MacEdward Leach, Bennett Hall, Univ. of Pennsylvania, Philadelphia 4, Pa for any further information.

A new magazine, American Heritage, will begin publication in September. Sponsors say the magazine will "interpret in text and picture the romance and drama of American Folklore". The committee working on the project includes Earl W. Newton, director of the Vermont Historical Society; S.K. Stevens, Pennsylvania State Historian; Dorothy C. Barck, librarian of the New York State Historical Society, and Mary D. Cunningham of the New York State Historical Association. The committee has designated Mr. Newton, executive editor.

The Canterbury Choir, conducted by Samuel Walter recently gave a "Festival of Spirituals" in Trinity Church, Copley Square Boston. Their pro-

gram included: "When Israel Was in Egypt's Land,
Climbing Up the Mountain, Deep River, Nobody Knows
de Trouble I's Seen, There Is a Balm in Gilead,
Were You There, Sometimes I Feel Like a Mother-
less Child, Lord, I want To Be a Christian, I Am
a Poor Wayfaring Stranger, Let Us Break Bread
Together on Our Knees, Steal Away, ans I'm Gonna
Ride in the Chariot."

The famous love song and story "The Rose of Tra-
lee" is being filmed in the same County Kerry
areas where the ill-starred lovers of the song
met and parted. The song was written by William
Pembroke Mulchinock, of Tralee, in Eire. He fell
in love with beautiful Mary O'Connor, a servant
girl, but his family forbade the marriage and
sent him away abroad. He returned to find Mary
dying and wrote the lyric after coming from her
grave.

The Women's Guild of Francestown, N.H. conducted
a Godey Fashion Show at the Town Hall, Aug. 11.
The pages of fashion's history were turned back
as models patterned after styles from Godey's
Lady's Book showed the frills and furbelows of
the fashionable women of the 1880's and 1890's.
A feature of the showing was a 93 year old gown
worn by 83 year old Mrs. Charles Lord. A tea and
exhibit of antiques was held in conjunction
with the fashion show. Products of early Fran-
cestown industries were also displayed.
The second annual Monadnock Region Art Exhibit
was held at the Marlboro, N.H. Community House,
August 13-21. This 1949 exhibit equaled the
success of last year, at which 135 works in oils
water colors, tempera, and other mediums were
shown, valued at a total of \$25,088 and drew
over 1,000 visitors.

Members of the Dundee International Folk Dance
Club, who hold that dancing is really an inter-
national language, have set out to learn at least
one dance from every country in the world. To
make sure they do the dances correctly, officials

of the Scottish Club are corresponding with organizations in many parts of the world. Later, the club plans to stage a public display. Ed Durlacher reports from New York City that there have been as many as 650 sets dancing at one time at some of the Park Square Dances this summer. Even the ultra conservative New York Times is taking notice of these parties, and one day last month carried a feature news story about the activity.

Pop Smith, Winsted, Conn. caller, was a recent visitor at Monadnock-Folkways Saturday night party. Pop called a set of quadrilles and the big crowd agreed that he had never called better in his life. Many remarked that they would enjoy dancing all evening to his calls; which is positive proof of a good caller.

With Miss Jean Parkhurst, a student at the University of New Hampshire as instructor and director, the Wentworth State Park at Wolfeboro, N.H. recently held a square dance on Clow Beach. Attendance from nearby resorts, the town, and tourist homes and cabins was unexpectedly large. Mrs. Albert R. Elliott, supervisor of the reservation, plans a series of similar sessions. Fitchburg, Mass. Quadrille Club announces that square dance classes will start in September. Both beginners and advanced. Registration should be sent to Mrs. Eloise West or Elliott Buskey. Free to the public Folk Sings have proved an increasingly favorite pastime at the Monadnock Folkways Studios at the Bell estate in North Peterboro, N.H. every Sunday night at 7:30, p.m. Some of the speakers at the events have been: Mrs. Edward MacDowell, Mrs. Eloise Linscott, Mrs. Dorothea Thompson, Elizabeth Yates MacGreal, Mr. Carl Carner, Rev. A. Norman Janes and Robb Sagen-dorph.

Mr Reuben Merchant of Nassau, N.Y. and Mr. and Mrs. Sammy Goldstein of Long Island were recent visitors at the Boston Y.M.C.A. square dances.

Dancers of Northern Ireland have learned that the Gaelic League in Southern Ireland has barred the waltz because it is not considered Irish. The wreckage of an Irish immigrant ship has been found, buried under three feet of mud at Ship Harbor, Maine. Fragments of timbers from the ill-fated "Grand Design" lost in 1741 were found by Howard R. Gray, keeper of West Quoddy Head Light. Crowded with 200 Irish immigrants, the "Grand Design" was blown against the ledges of Mount Desert island, but those aboard got ashore and established a settlement there.

Residents of the town of East Granby, Conn. are agog over reports that the Lake Basile area has been invaded by some mysterious animal, which is reported to gallop like a horse, and have claws like a bear. No one has seen the critter but several have heard it. They say that its breathing is terrific, almost unbelievable, and a lot heavier than that of a horse. Investigators have found two sets of strange prints on the ground in the area--one large and one small.

Susan Reed, ballad singer from South Carolina, was tuning her zither at a community concerts series recital in Stoneham, Mass. Town Hall, when the fire whistle shattered the calm of the night with its 9 o'clock curfew blast. "They're never in the same key" said Miss Reed, whose passing comments amuse her audiences as much as her songs delight them. "It's the curfew whistle" someone in the audience explained helpfully. "Do I have to stop singing?" she asked.

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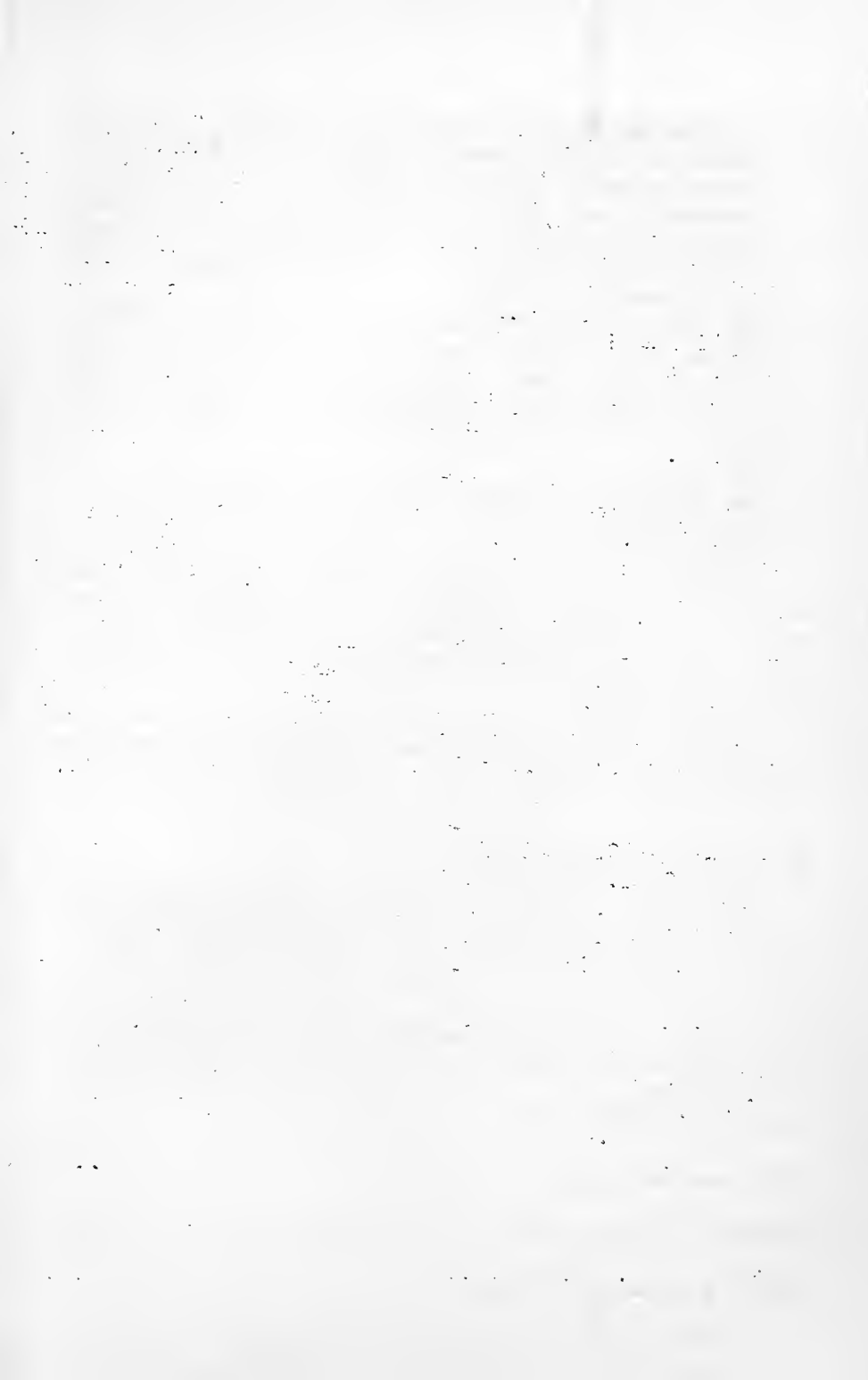
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Square Dance Associates are happy to announce that Ed Durlacher, nationally famous caller and authority in the art of square dancing, assisted by the Top Hands, has recorded a new series of three square dance albums, comprising 9 records:18 sides, pressed on the NEW broad cast UNBREAKABLE VINYLITE for higher fidelity and elimination of surface noise.

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THE TOP HANDS, long associated with Ed, furnish the scintillating music for this series of HONOR YOUR PARTNER recordings. Their rhythmic and melodic style will make the dancers feet simply glide over the floor with perfect ease and joyous abandon. YOU WILL BE SURPRISED at how your class or group will, after a comparatively short time, become proficient dancers, or as Ed would say, "professionals."

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